

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII

NEW YORK, MAY, 1927

NUMBER 5



STONE STATUE OF BRAHMA
SOUTH INDIAN, X-XI CENTURY

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII, NUMBER 5

COPYRIGHT, 1927

CONTENTS

	PAGE
Front Cover Illustration: Stone Statue of Brahma, South Indian, X-XI Century	133
A Summer Exhibition	134
A Chinese Lacquered Lohan Statue	134
A Stone Figure of Brahma	136
A Loan of Italian Drawings and Miniatures	137
An Exhibition of Etchings	139
Three Greek Heads	141
The Assumption of the Virgin by Borgognone	144
Printed Cottons: A Gift and an Ex- hibition	147
Accessions and Notes	151
The Photograph Division—The Staff— A Medal by De Francisci—Exhibition of Work Done by Miss Cornell's Classes —A Renaissance Cassone Front—Clos- ing Date of the Exhibition of Waist- coats—Summer Addresses—A Harp- sichord on Loan—Membership—Re- signation of the Curator of Far Eastern Art—Etchings by Clerk of Eldin—An Epistole et Evangelii of 1510—Engrav- ings after Stothard—A Portrait by David	
List of Accessions and Loans	153
Donors of Books, Prints, Etc.	155
Calendar of Lectures	155

A SUMMER EXHIBITION

On May seventeenth, the Museum will place on view in Gallery D 6 a Retrospective Exhibition of Printed Fabrics. This will comprise Indo-Persian hangings, French *indiennes*, toiles de Jouy, and English prints, arranged to give a comprehensive idea of the history of the art in Europe during the eighteenth century. Much of this material was recently presented to the Museum by William Sloane Coffin, and this has been supplemented by important loans. The exhibition will remain open during the summer. On page 147 appears an article upon the gift and the exhibition.

A CHINESE LACQUERED LOHAN STATUE

Amongst the national treasures preserved in the Japanese temples and museums are a number of sitting figures, some of carved and lacquered wood, others of *kanshitsu*, that is, carved dry lacquer, which are wonderful, lifelike figures full of character. Those that were lacquered and painted in natural colors must have been in their original state extraordinarily like living people, which does not preclude that they have, from the artistic point of view, a great deal of style and beauty of line. They date from the Jogan, the Ashikaga, and the greater part of the Kamakura period, which means from the eighth well through the thirteenth century, and represent mostly abbots as they sit with folded legs on their throne-like seats, statesmen on their cushions of state, and sometimes Lohans, the apostles of the Buddhist faith. The realism, full of reserve, of the best pieces runs almost to caricature in the inferior and later specimens. It is the sort of good-natured exaggeration of the characteristic features which makes the later Japanese sculpture in netsukes and the smaller arts so amusing and attractive. It is very interesting to compare with the great works of this kind of Japanese sculpture the Chinese prototypes. A newly acquired carved and lacquered Lohan here reproduced and shown in the Room of Recent Accessions, together with the two pottery Lohans of the T'ang period and the dry lacquer Buddha also of the T'ang period, which are exhibited in Rooms E11 and 10, gives us this opportunity for comparison. Unfortunately the Museum does not possess a Japanese specimen; the few existing pieces, nearly all national treasures, are found only in Japan and must be studied from reproductions.

The recently bought Lohan in his flowing robes might be taken for a priestly figure, if it were not that the long ears with fat lobes, the outward sign of coming Buddhahood, indicate his spiritual superiority. The expression of the face is that of the cheerful old man which we associate in its rather exaggerated characterization with



STATUE OF A LOHAN, LACQUERED WOOD
CHINESE, SUNG DYNASTY

a period later than T'ang. This, the noble sweep of the folds, and the unsymmetrical placing of the hands joined together on the right side of the body have a peculiar charm which, unlike the severer T'ang tradition, suggests the later Sung period as its date. The wooden figure is hollow, made of two pieces joined together and with the head put on separately; it is lacquered black and the features and folds are modeled and carved in dry lacquer. This lacquer was at one time gilt, of which traces remain, probably partly colored; an elaborately colored border of the priest's robe is still faintly visible. The features, which had unfortunately been cleaned down to the shining black lacquer, have been toned with water-color paint to give the necessary effect of unity with the rest of the figure.

S. C. BOSCH REITZ.

A STONE FIGURE OF BRAHMA

The Museum acquired recently a very fine specimen of South Indian sculpture of the early mediaeval period which may be seen this month in the Room of Recent Accessions.

The God Brahma, whom it represents, is a god of the Hindu religion and together with Vishnu and Siva forms the Hindu Trinity. As he is generally worshiped in connection with the Vishnu and Siva cult, his temples are less numerous than theirs.¹ Stone or bronze figures of Brahma are very rare outside of India, and mostly of the later period.

Brahma is represented with four faces symbolic of the four quarters of the earth, and with four arms. The hands make symbolic gestures or hold emblems such as a lotus bud or a rosary. There are two types of Brahma images, one with a youthful face, the other bearded. The god is represented in the attitude of meditation, either seated on a lotus (*padmasana*) or a swan (*hamsa*), his vehicle, or standing. Our figure shows Brahma on a lotus seat with his left leg hanging and the right one bent and supported on the seat. On his head is an elaborately jeweled head-dress over high

plaited hair (*jata mukuta*). Other ornaments are earrings, a necklace of floral motifs, the jeweled sacred thread (*jainapavita*) in three parts, a belt, and a girdle (*kati bandha*) with a richly decorated buckle and with bands hanging down. Armlets, bracelets, and pearl bands decorate his ankles. The upper part of the body is naked; the lower part is covered with a thin undergarment.

The Indian artist's conception of the god Brahma as a four-faced and four-armed being is purely spiritual. The four faces and four arms express the power of a superhuman being, of Brahma, the Creator, the sunrise, and the receiver of prayers. The Indian artist did not use a model or study anatomy. Sukracarya,² a political theorist of the Gupta period, says that images of gods, even though devoid of pleasing characteristics, are auspicious, and that likenesses of men, however pleasing, are unholy. The Indian artist was bound to special artistic conventions and canons of proportion laid down in a treatise called *Silpa Satras*. Sukracarya says further, "Only those sculptures or paintings prepared in accordance with the canonical prescriptions are to be considered beautiful, not those which are pleasing to private taste or fancy." *Silpa Satras* supplies the data for the "mental presentation" which forms the sculptor's model. "From mental vision the artist should establish in temples the images of deities who are the objects of his devotion. Thus, and not otherwise, and verily not by direct observation, is the end to be attained." The unit of the canon is the face, which is called *tala*. As many fine Indian sculptures show, this canon is no handicap in the hands of a skilful artist who, besides doing an image of a god, has to achieve an artistic and aesthetically pleasing result.

Our figure of Brahma is an excellent example of the ability of the Indian artist to combine four faces and four arms into one plastic unit. Analyzing the artistic forms of the Brahma figure we soon recognize how the second pair of arms is an integral part of the composition. Both sides

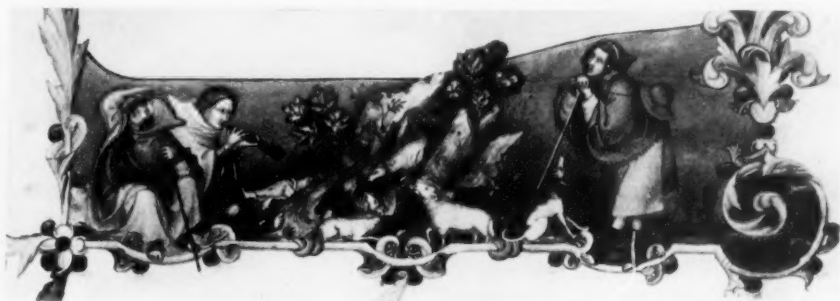
¹Gopinatha Rao, *Elements of Hindu Iconography*, vol. II, part II, pp. 501-512.

²A. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, vol. I, p. 35.

of the Brahma image are well balanced. The vertical axis is indicated by the foot of the hanging leg. Of the two arms seen on the right side, one is hanging down, the other is raised. On the left side both arms are raised. To balance the right pair of arms, the Indian artist puts a triangular piece between the elbows of the left pair of arms and the body, and leaves the left leg hanging. The back arms fall in the same line with the knees, thus forming a balanced group. The slim-waisted figure of Brahma, slightly inclined to the right, is excellently modeled. Unlike the figures of Chinese gods, whose bodies are concealed under garments, the Indian ones are partly naked and show

A LOAN OF ITALIAN DRAWINGS AND MINIATURES

A group of Italian drawings from the collection of J. P. Morgan, together with several loose sheets from early Italian books and some separate illuminations, lent by The Morgan Library, are now on view in Gallery 33, where they will remain throughout the spring. As the drawings are fully treated in the Catalogue of the Morgan Collection of Drawings, which can be consulted in our Library, they need not be listed or described in this announcement. The miniatures, not so conveniently catalogued, call for some comment. There are two sets of



DETAIL OF A PAGE FROM A MISSAL
BY THE MASTER OF THE CODEX OF SAINT GEORGE

the monumental plastic quality which was characteristic of Indian sculpture from the earliest times. Of high artistic quality are also the faces of Brahma, on which meditation is perfectly indicated. Notable is the fine modeling of the front face, of oval shape with a sharp nose and heavy underlip. The latter features are characteristic of South Indian sculpture in stone and bronze of the period from about the tenth to the thirteenth century.

In beauty of composition and monumental plastic quality our figure of Brahma can be favorably compared with the masterpieces of South Indian bronzes, such as the figures of Siva in Tanjore and the dancing Siva at Madras dating from about the tenth century.³ To this or the following century our figure of Brahma may also be assigned.

M. S. DIMAND.

³O. C. Gangoly, *South Indian Bronzes*, pls. 1, 3, 4, 5.

pictures cut out from the books for which they were executed: one of six initial letters with half-length figures of the apostles, fine and strong miniature painting of the mid-fourteenth century showing the influence of Giotto and his immediate followers; the other of twenty brilliant little pictures from a Florentine Bible dating from the early part of the same century. The loose sheets are four sumptuous pages from a magnificent antiphonary of about 1400, probably Siennese, and two remarkable sheets from a missal, the work of a Siennese artist active in the third quarter of the fourteenth century, nicknamed the Maestro del Codice di San Giorgio (Master of the Codex of Saint George) from his illuminations in the book thus called in Saint Peter's in Rome. All these miniatures are as fresh and bright as when they were first painted and give an idea of the original brilliance of the pictures on panels, which have been

much more exposed than the miniatures to the ravages of time.

The two pages by the Master of the Codex of Saint George are of noteworthy excellence and show fourteenth-century Italian miniature painting in its most spontaneous aspect. All of these early illuminations are unerringly beautiful in decoration but it is only rarely that amongst them are found works the content of which, outside of their decorative beauty, excites one to enthusiasm. The creative and forceful artists among the illuminators were naturally drawn into the more important fields of wall-paintings and the painting of altarpieces; and the spontaneity and adventurous spirit of those of talent who remained miniature painters must have been repressed and discouraged by the conditions of their education and the customary practices of their craft. When one considers the long apprenticeship and the continual supervision of the master, out of the shop as well as in it; the perfunctory tasks under the master's eye in the preparation of all the materials; the gradual utilization of the apprentice's handiwork on the page the master was painting; and the fact that the perfect imitation of the master's style would be the apprentice's most commended excellence, one wonders at the progress of early art. The "dead hand" of the Academies of today which young artists complain about has a butterfly touch compared to the iron grasp of the mediaeval guilds! One wonders how the novelties managed to creep in. But there were not so many novelties, come to think of it, in fourteenth-century painting after the first and greatest innovators, Cavallini, Giotto, Duccio, the Lorenzetti, and Simone Martini. Minor changes in fashion were continuous, although a general uniformity and sometimes even monotony are evident in the work of the illuminators.

But these two Morgan missal leaves show that the Master of the Codex of Saint George was an artist of peculiar charm and originality. On one of the pages the saying of the mass is the motive of the decoration. Inside the Gothic initial T, the priest is at the altar about to consecrate the host; the deacon and the subdeacon holding the

paten wrapped in its transparent veil form at the side of the leaf the connection between the initial and the decoration below the lettered page—an angel emerging half-length from a roundel, bearing in either hand a candlestick with burning candles, while on each side two acolytes lean out from smaller roundels and light their long candles at the holy flames. The saying of the mass is a rigid theme but our artist controls it, playing with it, improvising, fitting it exquisitely into the decoration of the page as only one of inventive skill and rare self-reliance could do.

The other leaf, a section of which we reproduce, is even more enchanting. The Nativity takes place within the letter C—Mary, very dainty in her blue mantle, bends tenderly over the swaddled Child, laying Him down in the manger. Intent and reverent, Saint Joseph sits at one side, and behind him appear a bevy of singing angels. The shepherds at the bottom of the page are shown in a landscape which fills a panel with an irregular foliated frame, the night sky making a prominent band of rich blue from margin to margin. Two angels with heralds' wands border the lettered page at one side and join the upper and the lower scenes; they flutter down joyously from the Nativity, eager to tell their news, calling to the shepherds and pointing out to them the way to the manger. In the Gospel account a single angel speaks to the shepherds, but as there was suddenly with that angel a multitude of the heavenly host, the artist felt warranted, no doubt, in taking a liberty with his text, which indeed the decorative exigencies called for.

The most delightful part of the work is the scene of the shepherds, and a charming pastoral it is! The conventional landscape items of that epoch as our artist treats them have a surprising reality. The flocks, excellently and convincingly drawn sheep and goats, rest on the rocky hilltop among tiny red and white flowers under the oak trees. Two shepherds have become suddenly aware of the angelic voices, but the third hears as yet only the little tune he is playing on his oboe. A dog at the musician's feet still sleeps, but not so the other dog; strangely disturbed by the super-

natur
face a

Th
has b
noiss
most
centu
now
which

indeed
Simon
about
touch
the lik
of attr
the inf
work o
capabl
daintir
particu
as we s

¹F. H.
Giorgio
Ernesto

natural noise, he looks up into his master's face and bays!

The Master of the Codex of Saint George has been considered by at least one connoisseur¹ to be the artist who executed the most famous illumination of the fourteenth century—the frontispiece of the Virgilium, now in the Ambrosian Library at Milan, which belonged to Petrarch, and which

AN EXHIBITION OF ETCHINGS

The fourth print gallery (K 38) has been rearranged, the exhibition of color-prints having been replaced by an exhibition of etchings by Abraham Bosse and various members of the van de Velde family, which will remain on exhibition through the summer.



SPRING BY JAN VAN DE VELDE

indeed he had in his hands on his death-bed. Simone Martini made that frontispiece, at about the time presumably when "with a touch more divine than human" he painted the likeness of Laura. That is a lofty flight of attribution! In any event one recognizes the influence of the style of Simone in the work of our illuminator. He must have been capable of any artistic undertaking, but his daintiness and his playfulness fitted him particularly for the doing of just such work as we see in these two lovely pages.

BRYSON BURROUGHS.

¹F. Hermanin, *Il miniatore del codice di San Giorgio*, etc. (Scritti vari di filologia dedicati a Ernesto Monaci), Rome, 1901, p. 445.

Etching, which was invented about 1500, remained in a rather undeveloped state all through the sixteenth century. At the beginning of the seventeenth century, by which time the medium had come into great popularity, two radically divergent ideals or modes of work made their appearance. For a while they went on together, but by the end of the century one of them, for practical purposes, had dropped out of general use. This one, typified by the work of such artists as Rembrandt and Ostade in the Netherlands and Castiglione in Italy, is the one which today people generally think of as the great classical tradition in etching. The actual fact, however, was

that during the late seventeenth, the entire eighteenth, and the first half of the nineteenth century comparatively few artists adopted it for their work. Then with such men as Charles Jacque and Haden there came an interest in this antiquated old-fashioned technique, which was suddenly and loudly acclaimed as the only true and artistic way of making original etchings. It permitted the artist to draw in any way he saw fit, to bite his plates as the acid listed, and to recoup and camouflage his errors by sophisticated printing of all sorts, so that the actual etched lines on his plate bore little necessary resemblance to the pictures printed from it. Effectual repentance was so easy that sinning became a popular diversion—and before any one knew what was happening, the much-lauded “revival of etching” was speeding on its career. The necessity of thinking ahead was done away with, for no matter how deep a hole one got into, one could turn it upside down, call it a mountain, and bow gracefully. It made possible such things as Haden’s *Challow Farm* which, if one remembers correctly, started with a seascape and dunes and wound up with a donkey beside an inland rill. The magic of such transformations was so great that there could be no question about their artistry and all the world bowed its head and raised its voice in aesthetic admiration.

The mode of etching which won out in the seventeenth century was typified by the work of such etchers as Bosse, the van de Velde, and especially Callot. Their ideal of workmanship was tidy, neat, and highly schematized. To a certain extent these ideals were those of engraving, but with an added lightness and sparkle which the heavier and slower medium has rarely, if ever, known. The Rembrandt type of etching was an instrument essentially fit only for rich and highly developed personal expression. Conversely, it was, and remains, the surest known give-away of the quality of mind of the man who is not a genius. The Bosse-van de Velde kind of etching on the other hand was a rather highly developed practical technique that could be learned by any fairly intelligent man. As Professor Saintsbury has said of

the Augustan type of English prose, it was the very competent instrument of the average purpose. Especially was it easily adapted to the reproduction of drawings and sketches in wash or oil, a task to which it was well suited by virtue of the generally accepted code of graphic manners that was rapidly built up in it. It was an extraordinarily common-sense method of procedure, and recommended itself so much to the world over a period of two centuries that it became quite the standardized form of print-making. It developed logically into eighteenth-century “engraving,” a type of engraving which, except in the rarest instances, contained a very high etching content. In practice, all the picture-making was done below the surface of the plate and none of it was left to be done by the printer by *retroussage* or any of the other methods of sophistication known to him. Consequently prints made in this way were always clean-wiped, and, as always follows any tradition of clean wiping, great value was placed upon brilliance. In the eighteenth century, it produced such “etchers” as Canaletto, Bellotto, and Piranesi, and such “engravers” as Cochin and the younger Moreau. The last noteworthy etcher of this tradition was, odd as it may seem, Charles Méryon, whose plates are schematically very highly developed, and who used so much graver work in connection with his etching that Haden, refusing to admit that he was an etcher, spoke of him as a painter-graver.

Since the “revival of etching” sixty-odd years ago, much contumely has been poured upon the heads of the etchers and painter-gravers who worked in the Bosse tradition. Some of it doubtless was well enough deserved, but on the whole, the best that can be said for the Hamertonian opinion is that it sprouted in ignorance and flourished in prejudice. Bosse was the favorite etcher of his time in France; the van de Velde were the favorite etchers of their time in Holland. What this means can perhaps best be indicated by saying that birds of a feather flock together—Holland was the place where such men as Rembrandt, Vermeer, Descartes, Spinoza, and Huygens chose to live, while around or

supported by Paris were others, to name but a few, like Pascal, Fermat, Molière, La Rochefoucauld, Poussin, and Claude. Few men have had better contemporaries. To have been appreciated by the people who appreciated them speaks merit in no uncertain terms.

There is no need to pretend that Bosse and the van de Veldes were very great artists, great imaginative temperaments.

THREE GREEK HEADS

Three marble heads recently acquired bring vividly before us the development of Greek art from a generalized style to a more realistic conception. The earliest is a head of Harmodios¹ (fig. 1; height, 10 inches [25.4 cm.]) from another Roman copy of the famous group of the Tyrannicides erected in Athens in 477 B.C. Though



THE FOOLISH VIRGINS BY ABRAHAM BOSSE

One can't bask in their presence or fool oneself into thinking that one acquires merit by being seen in their company, but one can have a perfectly delightful time while playing about with them. Were comparisons to be made, it could be said that they certainly were not much like Racine but also that they were a good deal like Tallement, which, after all, is a great deal better entertainment than most of us deserve.

As an aside, it is worth mentioning that if any one wants to see how d'Artagnan and his friends dressed and walked and danced and held their heads and hands, he should look at these prints by Bosse.

W. M. IVINS, JR.

it was intended to represent a specific person, there is no attempt at showing individual traits to distinguish this particular youth from any other young Athenian of the time. The rendering of the hair in a series of small spirals, the strong, simplified modeling, the beautiful contour of the skull are according to the accepted standards of the time. In other words, the individual is wholly merged in the type; and this creates in us an impression of detached idealism. Our new head is the third known replica of Harmodios. Besides the well-known statue of the group in Naples, there is another head, formerly in the Villa Mattei, now in

¹This head will be published at greater length in the *American Journal of Archaeology*.

the Museo delle Terme.² Our example is not so well preserved as that of the Naples statue, for the surface is much corroded and the nose and a large piece from the back of the head are missing; but it is of at least equally good workmanship and considerably superior to the copy in Rome.

A female head (fig. 2; height, 10 $\frac{9}{16}$ inches [26.9 cm.]) is a charming product of the Praxitelean school of the fourth to third century B.C. An entirely different ideal has replaced that of the sculptor of Harmodios. Instead of the former sturdiness and severity we find a gentle grace; instead of the impersonality of the fifth century there is an intimate, almost sensuous note. This is apparent both in the attitude, the head being turned a little on one side in a very engaging manner, and in the rendering of the features—in the small delicate mouth, the elongated eyes, the delicate line of the cheeks, and the attractive arrangement of the hair. But in spite of this naturalistic treatment there is here too a serene element which places it beyond the purely human plane and so makes it typically Greek. Fortunately the head is not a Roman copy but a Greek original and we can enjoy to the full the sensitive modeling with its many delicate transitions. The surface is badly incrustated on one side and the nose and most of the chin are missing as well as chips from the hair. In the latter there are frequent traces of the use of the drill.

The head is clearly broken from a statue, perhaps of Aphrodite. We may compare the Bartlett head in the Boston Museum³ especially for the arrangement of the hair in a loosely tied knot at the top of the head and another knot at the back below the crown—a fashion which became popular in the Hellenistic period. While the Boston head is a typical fourth-century product in its dreamy detachment, ours with its more playful character is somewhat later in date. But both are intimately connected with the ideal of graciousness initiated by Kephisodotos and brought to its consummation by the great Praxiteles.

²Arndt, *Einzerverkauf*, nos. 114, 115.

³Caskey, *Catalogue of Greek and Roman Sculpture*, no. 28.

The third newly acquired head introduces us to still another phase of Greek art—that of realistic portraiture. It represents a bearded man of the philosopher type and is slightly over life-size (figs. 3 and 4; height, 12 $\frac{3}{4}$ inches [32.5 cm.]); the condition is unfortunately not good, for most of the nose and the eyebrows are missing and the surface has disappeared in places. The advanced age of the man is indicated by the many wrinkles and furrows, the sunken cheeks, and the hollow eye-sockets. There is here no sparing of individual traits; it is rather a faithful portrayal of a specific old man; noteworthy is the formation of the skull with the curious depression above the forehead (which is rendered more noticeable by an abrasion of the surface at this place). But here again in spite of the realistic treatment the head has a strong idealizing quality. Beyond the individual we are made to see the typical Greek thinker and philosopher. And how far removed is this intellectual atmosphere from the narrow practical outlook of the equally realistic Roman portraits!

The head bears a strong general resemblance to the portraits identified by Studniczka as Aristotle⁴ (384–322 B.C.). But there are important differences. In ours there is not the same high forehead as in the other examples and the skull is both shorter and narrower; the eyes are closer together and the mouth is distinctly smaller; furthermore, the hair is rendered in rather shorter strands and does not come down so far over the brow (though this feature could of course be accounted for by the more advanced age). It seems clear therefore that our head cannot be of the same man as the type recognized as Aristotle; and it is just as well, for Aristotle was only sixty-two years old when he died and if our portrait, which is that of a man of at least seventy, were the same as this type, its identification as Aristotle would have to be revised. And this identification rests on good evidence, viz., the similarity of the series of portraits in Vienna, Rome, Athens, etc., to a small bust with the name of Aristotle on the base, drawn by Fulvio

⁴Das Bildnis des Aristoteles, Leipzig, 1908.

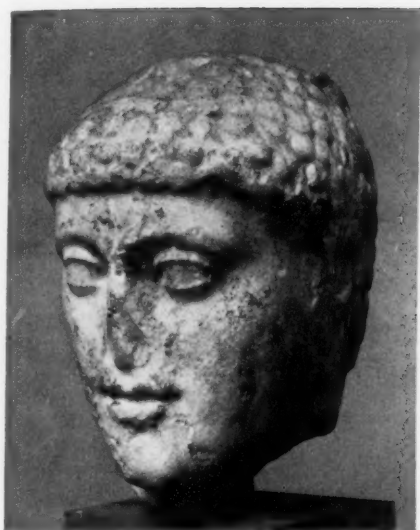


FIG. 1. HEAD OF HARMODIOS
FROM A ROMAN REPLICA



FIG. 2. HEAD BROKEN
FROM A STATUE
PERHAPS OF APHRODITE



FIG. 3. HEAD OF A GREEK
PHILOSOPHER

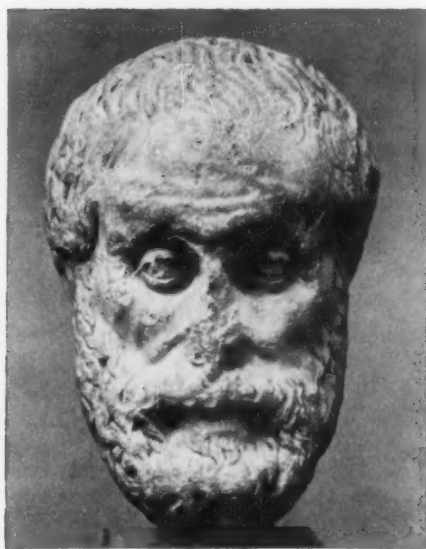
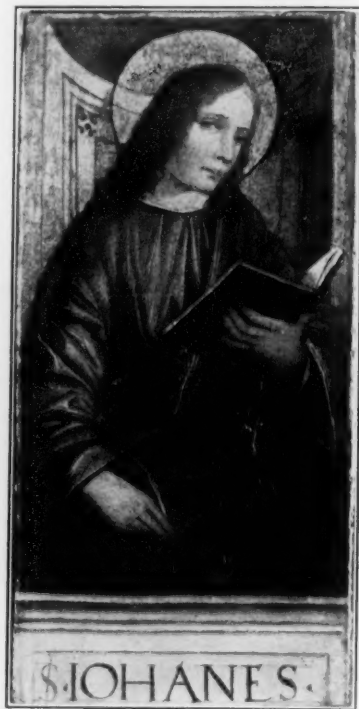


FIG. 4. FRONT VIEW
OF FIGURE 3

Orsini in the sixteenth century.⁵ But though we cannot give to our head any outstanding name in Greek history, we can enjoy it greatly from the artistic side, for it is beautifully worked, with a masterly understanding of both the bony structure and the soft, wasted flesh. It can rank indeed with such fine Hellenistic renderings as the Homer in Boston and the Chrysippos

possession of the sculptor Jerichau, whose collection was formed in Rome and dispersed after his death in 1883. It subsequently passed into the possession of the painter Sigurd Wandel in Copenhagen,⁷ was then sent to England, and finally to New York. GISELA M. A. RICHTER.

THE ASSUMPTION OF THE VIRGIN BY BORGOGNONE



PANEL BY
AMBROGIO BORGOGNONE

in our Museum. Though probably not of Greek execution (the rendering of the hair is at times mechanical), it is at least an exceptionally fresh and careful Roman copy, high above the average of such work.

The head has been known for some time.⁶ It is listed in Matz-Duhn, *Antike Bildwerke in Rom* (1881), I, no. 1762, as in the

⁵Codex Capponianus 228 in the Vatican; cf. Studniczka, *op. cit.*, pl. II, 2.

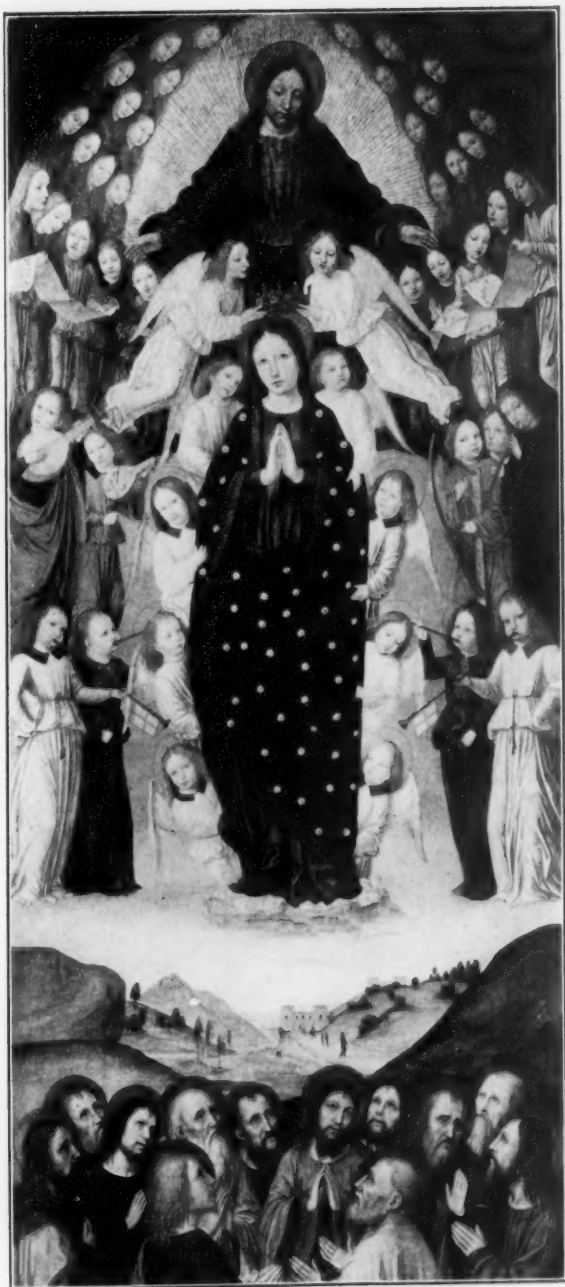
⁶I am indebted to Prof. F. Studniczka and Dr. A. Rumpf for this information regarding its former history.

Ambrogio Borgognone is one of the best of the native artists who worked in Milan and its neighborhood in the late years of the fifteenth century and the first quarter of the sixteenth. He was trained in the tradition which Vincenzo Foppa, a fellow student with Andrea Mantegna, had brought from Padua into Lombardy, and his work is distinguished by tenderness and rare delicacy. The piety and gentleness of his figures ally them in one's mind to those of Francia and Perugino. He is not a powerful painter but the charm of his silvery color and the rather dolorous beauty of his people compensate for what he lacks in strength. He avoided new fashions and his work shows only superficially the influence of the artistic revolution brought about at the outset of his professional career by the advent at Milan of Leonardo da Vinci.

The Assumption of the Virgin, a large and imposing altarpiece by Borgognone, is now on view.¹ The arrangement of the picture follows pretty closely the rendering of this subject which had been practised by Italian artists for about two centuries. Mary is in mid-air surrounded by angels, some supporting her, some singing, and some playing musical instruments, and above, leaning out of heaven, is Christ, ready to receive her with outstretched arms. The principal figures are on the axis of the panel and the choir of angels has been marshaled into groups which balance one another on either side. Below on the earth are the twelve apostles.

⁷cf. Studniczka, *op. cit.*, p. 26.

¹Room of Recent Accessions. Oil on wood, the main panel, h. 95½; w. 42½ inches; the twelve panels with the apostles set into the frame, each about h. 12½; w. 6½ inches. Purchase, Fletcher Fund, 1926.



THE ASSUMPTION OF THE VIRGIN
BY AMBROGIO BORGOGNONE

It was an old-fashioned picture even at the time it was painted. But in some out-of-the-way church it pleased pious worshippers no doubt, who, if they had ever heard of Leonardo, Raphael, and Michelangelo, probably regarded the novelties of these artists as fantastic affectations, very much as the work of Manet, Degas, and Puvis de Chavannes was regarded by many people up to a few years ago. The art lovers, the connoisseurs, could have felt but little interest in a work conforming so closely to the style of the old masters which had become suddenly superannuated. But during the last century taste in its circuits came around to the appreciation of the earlier art; its refreshing quaintness, its conventions, the very limitations of its artistry found admirers. Cultivated people relished the accord between the religious themes and their representations in primitive painting. Thenceforth it was recognized that at least from the point of view of the illustration of the Christian legends, the primitives undoubtedly painted more satisfactory pictures than the later artists whose preoccupation was the expression of worldly experience.

No distracting worldly experiences have left their traces in this altarpiece by Borgognone. It is entirely a vision such as one might have in a dream. The people have no substantiality; their garments are indissolubly a part of their appearance. Before such a picture the sympathetic observer is as unquestioning of probabilities as children are who listen to a fairy tale; he is not shocked by the meagerness of the Virgin's foothold on the tiny cloud, nor by the slender support afforded her by the baby angels who lightly touch her robe. With no intrusion of incongruous reflections he can enter into the spirit of the scene. The Virgin has been entombed for three days; the apostles meet about her sarcophagus, which they find empty, for at the command of Christ her soul has joined her body again, and freed from all human ills she rises from earth amidst angelic harmonies.

The traditional treatment called for white draperies with a pattern of stars for the Virgin's costume. Borgognone has de-

parted from the tradition and shows her in clothes of dark blue. Her mantle has been spotted with stars cut out of metal and faceted so that in the light of the altar candles these stars would twinkle and glint like the stars in the sky. In the terrestrial part of the picture a more personal outlook is shown than in the celestial figures. The landscape of the valley shimmering in the misty morning light is tender and poetic. The apostles, though all rapturous and pious, show differentiation of looks and character. In Borgognone's later pictures, of which ours is one, the influence of Leonardo's facial types makes itself felt. These apostles show this influence as does also the head of Christ.

The frame is new and the little panels of the apostles set into it are from an earlier period of Borgognone's career than the main picture, one would say. Without doubt they were painted as parts of another work. It would be unlikely for the same characters to appear under such similar conditions of presentation both in the picture and in the frame, and moreover the features of the particular individuals do not tally in the two renderings. These panels in the frame are likely to have been originally predella pictures, arranged thus by some former owner.

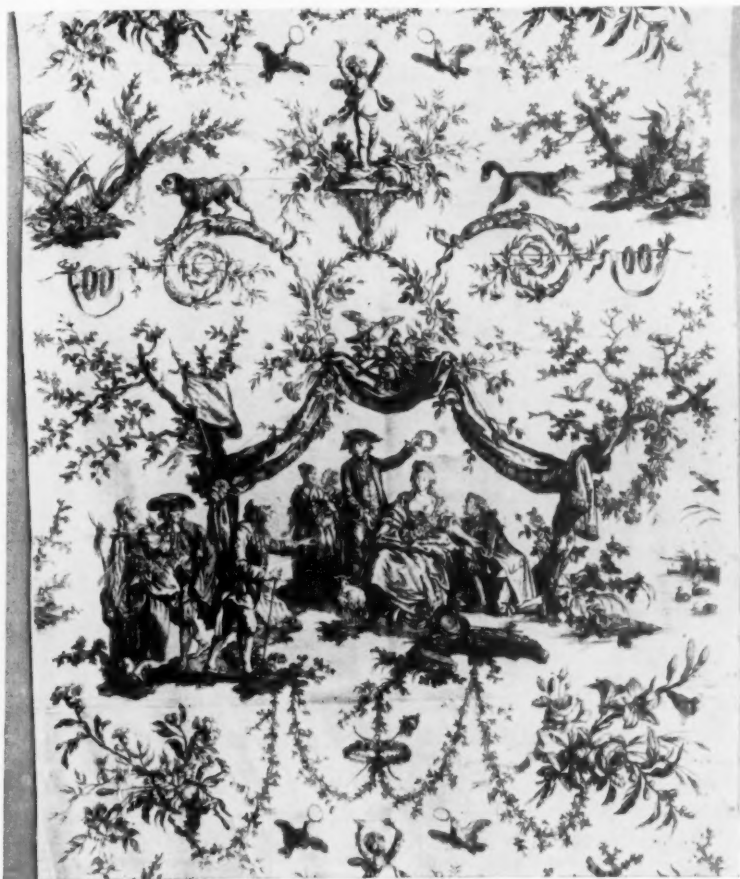
The work comes from a famous Bohemian collection, that of Count John Pálffy in the castle of Bajmocz. At Count Pálffy's death about ten years ago that part of his collection which was in his castle of Bratislava entered the Budapest Museum by his bequest. The pictures at Bajmocz were left to his family and eventually came into the possession of a gentleman in Prague from whom the altarpiece was bought. It was published in a review of Count Pálffy's collection by Arduino Colasanti and Tiberio Gerevich, which appeared in the *Rassegna d'Arte*, vol. XII, November, 1912. Our work is there ascribed as close in date to the altarpiece done in 1522, one year before the artist's death, for the church of the Incoronata at Nerviano. The Nerviano picture, also an Assumption of the Virgin, a rather perfunctory and tired work, is now in the Brera at Milan. BRYSON BURROUGHS.

PRINTED COTTONS: A GIFT
AND AN EXHIBITION

It is particularly fitting that a gift of toiles de Jouy should be placed on view in the month of May when country life and

out in protest against the overpowering vogue for printed cottons; now the shops are flooded with silk wearing apparel, while cotton mills stand idle.

The gift, which numbers a hundred and forty-five pieces, amply illustrates the



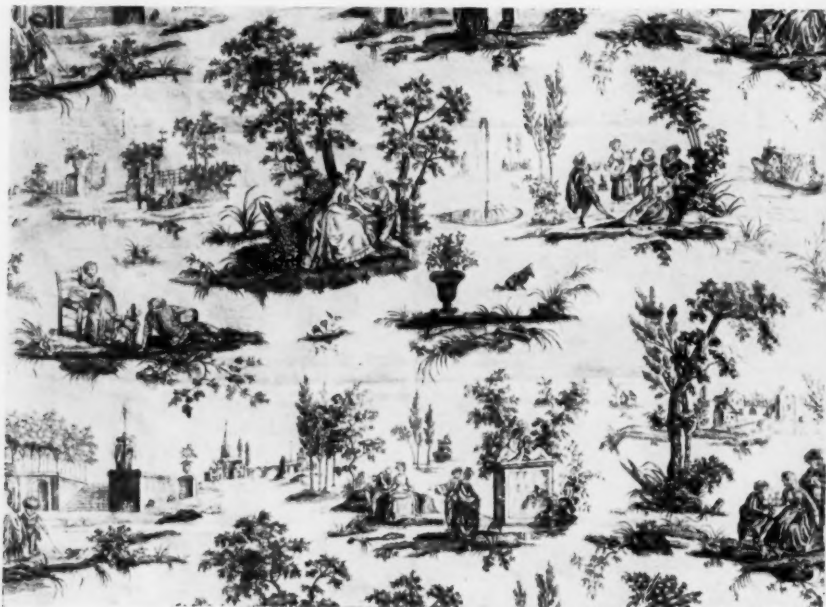
THE CROWN OF ROSES, DESIGNED BY J. B. HUET
FRENCH, JOUY, 1785-1790

sports—portrayed in so many of the finest Huet patterns—are beginning to lure one from the daily routine of city life. The splendid collection of these choice French prints given by William Sloane Coffin comes too at an opportune time, when the national cotton industry is at so low an ebb; for today cotton finds itself in a plight similar to that of silk in the seventeenth century. Then the silk industries were crying

finest work produced at the Oberkampf factory during the eighteenth century. This group, combined with recent purchases, is of such educational value from the point of view of design that the Museum decided to avail itself of this opportunity to have a summer exhibit, and to invite private collectors to participate in the display. Thanks to the coöperation of friends, several English collectors have responded

generously, notably George P. Baker, whose work on the painted and printed cottons of India¹ is a standard authority. Important loans have also been tendered by Sir William Lawrence, Charles Percival, and MacIver Percival, of London. Among the American collections to be represented are those of the Rhode Island Historical Society, from which several early American documents have been acquired;

Resist dyeing. In this process, which is one of the most primitive methods, the pattern is obtained by covering with wax or clay (resist) certain parts of the surface of the cloth to protect such parts from the action of the dye. After dyeing, the "resist" being removed, the pattern is left in the original color of the cloth. This process, developed in the Far East, was later used in the decoration of Indian cot-



TUILERIES GARDENS, FRENCH, JOUY, ABOUT 1785

of Harry Wearne, who has been most generous with his splendid collection of Indian and French fabrics; and of R. T. H. Halsey, who has lent a number of exceptionally fine Oberkampf pieces. With these should be mentioned several individual pieces from other private collections, and also an important series of "Event" handkerchiefs lent by Mr. and Mrs. DeWitt Clinton Cohen.

While it is impossible to give a detailed description of the various pieces in the exhibition, it is desirable to explain briefly the processes used in producing material of this character.

¹Calico Painting and Printing in the East Indies in the XVIIth and XVIIIth Centuries. London, 1921.

tons and Javanese batiks. In these the pattern, outlined on especially prepared cotton, was subjected to an elaborate system of wax resist, an intricate process that gave a variety of colors, which were also retouched by brushwork sometimes supplemented by block printing. In European *indiennes* or *toiles peintes* (painted cottons) there was no resist work; the pattern was first outlined, and the color was added afterwards by block and brushwork.

Discharge dyeing. Toward the end of the eighteenth century another method of dyeing was developed. In this the piece, first dyed a solid color, had the pattern bleached out afterwards by chemicals, a process exactly opposite to that of resist dyeing.

Block printing. In this, also a primitive method though one still in use, the pattern is printed by means of engraved wood-blocks. An entire pattern may be printed, like any woodcut, from a single block; but where more than one color is required, the pattern is divided into the number of units called for in the color scheme, each part requiring a separate block cut to fit the particular space in the pattern where a given color is specified.

Originally blocks were of such size as could easily be held in a man's hand, but with the development of the art the blocks were enlarged until it was necessary to operate them by mechanical presswork.

Copperplate printing. This method of cotton printing, in which the pattern was engraved on large metal plates, was inaugurated at the Oberkampf

works in 1770, a process permitting greater scope to the designer's imagination, but reducing the color scheme to the monotone prints—the *camaïeux rouge* of the French printer.

Roller or cylinder printing. This method, invented by a Scotchman, Thomas Bell, about the year 1770, was introduced into France in 1793, and caused a temporary reversion to small patterns which were

more easily adjusted to the task of the engraver. The roller, however, did not entirely abolish the copperplate printing, which persisted for a number of years.

In historical sequence, the earliest example in the exhibit is a fragment of Coptic

linen with a pattern in resist dye work. This dates from the first to the third century. Of mediæval block printing, a process used extensively in the Rhine district, the Museum can offer but few examples and a series of reproductions originally assembled by Fischbach, the great German collector. Of the remaining types, however, East Indian and Indo-Persian painted fabrics, European *indiennes* or painted cottons—block, copperplate, and roller prints—the Museum has a rich store, and one which it is safe to prophesy will prove most alluring to those who tarry long

enough in the gallery to catch the germ—and let it be said at once that he who tarries is lost!

The gallery has been arranged with Indian fabrics hung on the end walls; on the south wall a small interior shows the eighteenth-century method of applying these decorative fabrics to the household furnishings. The Italian *mezzari* are used as panels and bed hangings, while several



FLORAL DETAIL DESIGNED IN THE STYLE
OF MONNOYER, FRENCH, ABOUT 1785-1790

indiennes from the collection presented by Mr. Coffin show the French interpretation of Indian patterns. The remaining walls are hung with prints—from the Oberkampf and other French and English factories—offering a splendid display of the masterpieces of J. B. Huet, the foremost master designer of toiles de Jouy. It was in 1783 that this talented designer became associated with Christophe-Philippe Oberkampf, the founder of the Jouy Manufacture, who began life as a poor apprentice in the Bavarian workshop of his father and who in a short decade became the outstanding figure in French industrial life, a man honored by Louis XVI, the king of his adopted country, and decorated by Napoleon. In the establishment of this great industrial organizer, J. B. Huet spent the greater part of his life immortalizing in the medium of printed cotton the delightful fancies of his imagination. Miniature Dresden figures were set in a delicately scaled landscape patterned after the Tuileries Gardens or the Orangerie at Versailles, where the distant château with its graceful poplars, the bridge, and the little village church—all of an exquisite charm and gaiety—reflected the carefree life of Trianon court circles. In the same mood he recorded national events—the first balloon ascension or the tragic episodes of the Revolution. Of his first design, the well-known "Works of the Manufacture" produced by Huet for the Oberkampf factory in 1784, the Museum is fortunate in owning a complete section; a second panel, printed in blue, is shown among the pieces lent by Mr. Wearne. But above all, Huet excelled in depicting pastoral scenes; his sheep, cows, ducks, rabbits, and the ever-present cock are in themselves an autograph of the master hand that portrayed them. It has been said—and quite truly—that the art of Huet is, perhaps, not great; but after all, it is a pleasant art to live with.

Mr. Coffin's gift includes many of Huet's famous patterns printed at the Oberkampf factory, the original cartoons of which are preserved in the Musée des Arts décoratifs: The Crown of Roses; The Four Seasons; The Pleasures of the Farm, which is stamped with the Oberkampf trade-mark;

The Fête of the Federation; The Balloon Ascension in the Park of the Château; and The Miller, his Boy, and the Ass. In addition to these important pieces, the collection includes many other examples from the Oberkampf factory and also signed prints from other establishments less prominent, such as a splendid rose panel stamped with the Wetter trade-mark; an interesting Orange fabric; and a beautiful tree panel, silk lined, bearing the mark of the famous Alsatian house, Hartmann et Fils.

The important place these fabrics held in the public mind is evidenced by the choice of printed cottons for ecclesiastical vestments, the beautiful cope lent by Sir William Lawrence illustrating this interesting phase of the subject. As dress material, the several gowns lent by Mr. Baker, whose superb collection of Indian fabrics is beautifully illustrated in his work, and those presented by Mr. Coffin reflect the trend of eighteenth-century fashion when *indiennes* were treasured far above silk and when edicts demanded that all printed cottons used as wearing apparel should be lined with silk. A document proving this is the dainty sleeve with its silk lining, all that remains of a Louis XVI dress, a treasured bit owned by Mr. Wearne, whose splendid collection deserves more than a cursory mention. One would like also to comment extensively upon Mr. and Mrs. Cohen's collection of "Event" handkerchiefs that record innumerable episodes associated with English and American history and also reflect many passing fads and fancies of bygone days. It is impossible to do justice to the exquisite delicacy of the many fabrics that have been assembled. To be appreciated they must be seen in all their charm, and once appreciated, is it too much to hope that they may perhaps have a part in stimulating a renewed interest in our national heritage, the cotton plant?

To accompany the exhibition the Museum is publishing an illustrated catalogue of the material combined with an English edition of the latest and most important work of Henri Clouzot on the subject: *Histoire de la Manufacture de Jouy et des Ateliers Français de Toile Imprimée, 1760-1815*.

FRANCES MORRIS.

ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of paintings showing animals.

THE STAFF. H. B. Wehle, since 1922 an Assistant Curator in the Department of Paintings, has been appointed Associate Curator of Paintings.

A MEDAL BY DE FRANCISCI. In the April List of Accessions, the medal, Mining Science Bringing Ore to Light, the gift of William Lawrence Saunders, was erroneously attributed to the donor. The medal is the work of Anthony De Francisci.

EXHIBITION OF WORK DONE BY MISS CORNELL'S CLASSES. From May 8 through May 15 work done in classes conducted by Miss Cornell and her assistants was exhibited in Classroom K. The exhibition illustrated the use of the Museum collections by students in the Museum Study-Hours for Young Girls, for Teachers, and for Home-Makers.

A RENAISSANCE CASSONE FRONT. Hanging in Gallery C 21, a room devoted to Italian decorative arts of the early Renaissance, is a recently acquired cassone front of unusual interest. The panel is decorated in gilded stucco with a repeating design of two motives: the *marzocco*, the emblem of Florence; and an eagle, emblem of the Guelf party. The work is Florentine of the end of the fourteenth century. J. B.

CLOSING DATE OF THE EXHIBITION OF WAISTCOATS. The closing date of the exhibition of eighteenth-century waistcoats, in Gallery H19, has been extended to June 1, when the Museum's reserve collection of embroidered muslins will be placed on view.

SUMMER ADDRESSES. To facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of changes in the addresses of Members. In order that the correct mailing list for the summer season may be prepared, it is

urged that every Member of the Museum and subscriber to the BULLETIN kindly send to the Secretary of the Museum a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect.

A HARPSICHORD ON LOAN. An important loan from Otto Van Koppenhagen has been added to the collection of musical instruments—a harpsichord of Andreas Ruckers dated 1648. This piece is especially interesting as the rose varies from any registered design of either the elder or the younger Andreas, in both of which a kneeling angel bearing a harp is placed between the initials A. R. In this instrument the rose has a draped figure seated between the reversed letters R-A holding in her hand an open book. The painted soundboard has the characteristic floral decoration and the case the usual Ruckers paper decoration. The keys are white naturals and black sharps. The instrument has been placed with the other spinets and harpsichords in the Crosby Brown Collection. F. M.

MEMBERSHIP. At a meeting of the Board of Trustees, held April 18, 1927, the following persons, having qualified, were elected in their respective classes:

FELLOW FOR LIFE, Francis W. McMillan.

CONTRIBUTING MEMBER, Henry Sander-son.

SUSTAINING MEMBERS, Harry R. Baltz, Walter P. Becker, Mrs. D. Fairfax Bush, Mrs. John T. Cassidy, Mrs. Paul L. Cornell, M. Jackson Crispin, Mrs. Carlos M. De Heredia, Walter Gurnee Dyer, Mrs. Frank W. Frueauff, F. E. Hagemeyer, Mrs. Frederick E. Haight, Miss Mary B. Hamill, R. W. Hut, Mrs. John L. Johnston, Mrs. Charles B. McElhany, Louis H. May, Mrs. Charles Mayer, Mrs. Edward C. Ochs, Miss Helen Parkhurst, Mrs. Cedric M. Robertson, J. H. Susmann.

ANNUAL MEMBERS were elected to the number of 207.

RESIGNATION OF THE CURATOR OF FAR EASTERN ART. With great regret the Museum announces that S. C. Bosch Reitz has resigned his position as Curator of the Department of Far Eastern Art, and returns to Holland this month. It is gratifying to be able to add that his resignation is not due to dissatisfaction on either side, but has been brought about by his desire, after twelve years of loyal service here, to take up life once more in his own country.

Mr. Bosch Reitz came to us in 1915, at which time the Department of Far Eastern Art was created as a separate division of our collections and activities. The Museum then possessed a fairly large collection of Chinese and Japanese objects, which had been brought together in a somewhat haphazard manner, mostly through gifts and bequests. Aside from the Altman Collection it included few examples of first-rate importance. Under his expert guidance it has been systematized, developed, enriched in quality as well as numbers, and displayed with great taste and skill in arrangement. In addition to the valuable work he has done in this department he has shown a sympathetic and coöperative spirit in all the interests of the Museum, and will be missed not only by his associates but also by the friends he has gained for it during the time he has been a member of our staff.

E. R.

ETCHINGS BY CLERK OF ELGIN. The Department of Prints has acquired a group of twenty-four etchings by the little-known Scotch amateur, John Clerk of Eldin, including among them first states of such important plates as the Pont y Pridd and the Durham. Eldin's work was seemingly done between 1770 and 1780, and thus takes rank among the very earliest of its kind done in Great Britain, being a full generation earlier than that of such a man as Geddes. It is uneven in quality, in many respects it is reminiscent of seventeenth-century practice and models, but it displays a very definite personality, and a most pleasing one as well. In such a plate as the Durham, he pointed the way that some of the modern Scotch etchers have traveled—and one is inclined to think that, for this

once, he got further along it than any of his successors.

W. M. I., JR.

AN EPISTOLE ET EVANGELII OF 1510. There has recently been acquired for the Department of Prints a copy of the edition of the Epistles and Evangelists, printed at Venice by Bernardino Vitali for Nicolo and Domenico dal Jesu, and dated October 20, 1510. Unfortunately it lacks the first four and the last two leaves and three more have been badly mutilated, but one is enabled to be somewhat philosophical about this by the fact that the only other copy known lacks a whole signature and the last leaf as well. It is so rare a book that it was missed by the Prince of Essling, and only found a place in the supplement to his bibliography (194 bis) because after his work was done he found and purchased what was supposed to be the unique copy. It is doubtless the most important illustrated book published in Venice during the early years of the sixteenth century. It contains not only some blocks that had been previously used, but a number which here make their first appearance. Many of both classes were subsequently used in other editions of the *Epistole et Evangelii*, the *Vita de SS. Padri*, and the *Legendario de Sancti*. Because the early sixteenth-century Venetian attempt to produce shaded woodcuts here reached its fullest development, the volume is an exceptionally valuable document in the technical history of woodcutting.

W. M. I., JR.

ENGRAVINGS AFTER STOTHARD. A copy of Mrs. Bray's *Life of Thomas Stothard*, expanded by lavish extra-illustration to three large volumes, has recently been acquired for the Print Room. It contains a large number of the many engravings made after Stothard's drawings, for Stothard, although the most fashionable illustrator of this period, neither etched nor engraved. There was a while about thirty or forty years ago (Stothard died in 1834) when his work was regarded by the aesthetes as the last word of all that was old-fashioned and stupid and insipid and tiresome, but as time has gone by since then it has appeared as though perhaps the so elegant eighties

and even more knowing nineties were not to have the last word about Stothard any more than about some of the chaps they were so busily elevating to what has proved a singularly short immortality. If one seeks the specific faded lavender aroma of genteel England during the first quarter of the last century—the England of Miss Austen, for example—one can find more to the purpose in these fat volumes of pictures than in others known to the present writer. Incidentally, they contain also a lot of lovely and very skilful design.

W. M. I., JR.

A PORTRAIT BY DAVID. A spacious and beautiful example of Louis David's portraiture, lent to the Museum by John D. Rockefeller, Jr., adds a new distinction to the long wall of Gallery 20 opposite the Museum's own portrait of Mlle Charlotte du Val d'Ognes. The portrait on loan, that of Lavoisier and his wife, which was formerly in the Parisian collection de Chazelles, dates from the year 1787, some eight years earlier than the famous portraits of Seriziat and his wife and perhaps ten or twelve years earlier than the Museum's portrait of Mlle d'Ognes. It is thinner than these and more translucent in painting, and the composition, still in the graciously informal Louis XVI manner, shows little

sign of the balanced classicism noticeable in his portraits soon afterward.

Antoine Laurent Lavoisier was born in 1743 and married the lady of the Rockefeller portrait in 1771, sixteen years before the portrait was painted. The year 1787, in which David made the portrait, marked the climax of Lavoisier's professional career, for in this year was published his *Méthode de nomenclature chimique*, which established his disproof of the phlogiston theory. For this deplorable theory, which had during an entire century held in check any important advance in chemical knowledge, Lavoisier substituted the oxygen theory. The publication of his new findings based on careful quantitative methods was naturally greeted with abuse. In Berlin he was burned in effigy, but before the end of the century his triumph was uncontested and complete.

The portrait shows the great chemist seated at his table and looking up from his writing toward his wife, who stands beside his chair resting her arm on his shoulder. About him are some pieces of his laboratory apparatus including an inverted tube of mercury and a vacuum globe, both doubtless used in demonstrating the great principle that air must be present if substances are to burn and that the burning of substances diminishes the volume of the surrounding air.

H. B. W.

LIST OF ACCESSIONS AND LOANS

APRIL, 1927

ANTIQUITIES—CLASSICAL

Red-figured kylix, Athenian, abt. 475-460 B.C.: youths*; red-figured miniature oinochoë, Athenian, IV cent.: quadriga.*

Purchase.

CERAMICS

Lamps (46), terracotta, Early Christian, III-VI cent. A.D. (Floor I, Room 13).

Purchase.

Collection (41 pieces) of maiolica, Italian, mostly XVI cent. (Wing K, Room 20).

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy.
Plate, pottery, by Edward Bingham, English (Castle Hedingham, Essex), XIX cent.†

Gift of H. Burlingame.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

Jar, pottery, Mesopotamian, XII cent. (Wing E, Room 14).

Gift of Edward C. Moore, Jr.

COSTUMES

Embroidered collar, Chinese, early XIX cent.*

Gift of Mrs. Eugene E. Mapes.

Baby's dress and cap, both of Bishop's lawn and Valenciennes lace, French (Paris), abt. 1865.*

Gift of Mrs. James Sullivan.

GLASS (OBJECTS IN)

Bowl, by Edward Dahlskog (Wing J, Room 8); vases (2) and bowl, by Simon Gate (Wing J, Room 8); bowls (2) and vase, Graal glass (Wing J, Room 8); vases (2), covered cup, and plates (2) (Wing J, Room 8), Swedish, modern.

Purchase.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Bowl, opaque glass, European, late XVII-early XVIII cent.†

Gift of James Warren, Mrs. Elizabeth Warren Muller, and Mrs. Anna N. W. Hobbs.

GLASS (STAINED)

Panel with Figures, French, abt. 1500.*

Gift of George D. Pratt.

LACES

Strip of lace, Flemish (Mechlin), XVIII cent.*

Gift of H. Burlingham.

Piece of machine lace, French, XIX cent.*

Gift of Miss Amory King.

METALWORK

Bronze pricket candlestick, Early Christian, V-VI cent. (Floor I, Room 13); inkstand, mirror, and candlesticks (2), in pewter, design of Anna Petrus (Wing J, Room 8); urn, Venus, in cast iron (Wing J, Room 8),—Swedish, modern.

Purchase.

MINIATURES AND MANUSCRIPTS

Leaf from a Koran, Egypto-Arabic, X cent. (Wing E, Room 14).

Gift of Kirkor Minassian.

Miniatures (2), Indian, XVIII cent. (Wing E, Room 12).

Gift of Joseph Breck.

PAINTINGS

Part of a Buddhistic Sutra, found at Tun Huang, T'ang dyn. (dated 841) (Wing E, Room 9); David with Head of Goliath, by Bernardo Strozzi, Italian, 1581-1644*; pastel, portrait of Mrs. Ichabod M. Cushman, by Henry Williams, American, 1787-1830.*

Purchase.

Christ Blessing Children, by Alonzo Cano, Spanish, 1601-1667.*

Gift of Eugen Boross.

The Salute at Noon, by Walter L. Palmer, American, contemporary.†

Gift of Walter L. Palmer.

PRINTS, ENGRAVINGS, ETC.

Makemonos (2): Procession of the Emperor and his Suite, Japanese (Kano School), dated 1626.*

Purchase.

SCULPTURE

Statue, lacquered wood, Chinese, Sung dyn. (960-1280 A. D.);†; stone statue of Brahma, Indian, abt. X cent.†; marble statuette of a Donor, French, XIV cent.*

Purchase.

TEXTILES

Strip of embroidery on Burato network, Italian, XVI cent.*

Gift of Mrs. DeWitt Clinton Cohen.

Panel of block-printed linen, Nantes, XVIII cent.*; panel of printed linen, chinoiserie*; panel of block-printed cotton, Nantes or Rouen,*—late XVIII cent.*; panel of toile de Jouy, early XIX cent.*—French.

Gift of William Sloane Coffin.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

Pieces (4) of satin and gauze ribbon, French, abt. 1830.*

Gift of Mrs. James Sullivan.

Strip and fragments (2), satin brocade, French, second quarter of XIX cent.*

Gift of H. W. Bell.

Piece of toile de Jouy, French (Nantes), late XVIII cent.*; tapestry hanging, hand-made, designed by Maja Andersson, Swedish, contemporary (Wing J, Room 8).

Purchase.

WOODWORK AND FURNITURE

Chair, designed by Malmsten and covered with embroideries from the Thyra Grafströms Textilaffär, Swedish, modern (Wing J, Room 8).

Purchase.

ARMS AND ARMOR

Pieces (11), Chinese, European and American, first half of XV cent.—middle of XIX cent. (Armor Study Room).

Lent by William G. Renwick.

METALWORK

Silver porringer, maker, Thomas Hamersley, American, working 1756 (Floor II, Room 22).

Lent by Geoffrey Horsfield.

Silver porringer, maker, Richard Lee, American, last quarter of XVIII cent. (Floor II, Room 22).

Lent by Mrs. John D. Alden.

MUSICAL INSTRUMENTS

Harpsichord, Flemish (Antwerp), XVII cent. (Floor I, Room 29).

Lent by Otto Van Koppenbagen.

PAINTINGS

Portrait of a Nobleman and portrait of a Man (life-size), both by Bartolomé Estéban Murillo, Spanish, 1617-1682 (Floor II, Room 29).

Lent by Eugen Boross.

St. Barbara, by Francia, Bolognese, abt. 1448-1517*; portrait of a Man, by Lorenzo di Credi, Florentine, 1459-1537*; Madonna and Child, by Gianpietrino, early XVI cent.*—Italian.

Lent by Miss Elizabeth G. Stillman.

Portrait of Monsieur and Madame Antoine Laurent Lavoisier, by Louis David, French, 1748-1825 (Floor II, Room 20).

Lent by John D. Rockefeller, Jr.

TEXTILES

Fragments (2) of calico, American (Pennsylvania), late XVIII cent.*

Lent by the Pennsylvania Museum.

Panels (2) of printed cotton: Mounted Officer and Battle Scene, American, early XIX cent.*

Lent by Henry H. Taylor.

Panels (7), painted linen, Swedish, early XIX cent.*

Lent by Richard C. Greenleaf.

WOODWORK AND FURNITURE

Footstool, with slip cover, French, abt. 1860 (Wing J, Room 9).

Lent by H. W. Bell.

DONORS OF BOOKS, PRINTS, ETC.

THE LIBRARY

Edward D. Adams
Oscar B. Bach
Frederick C. Bacon
Ernest A. Batchelder
Walter Beck
Major Pelham St. George Bissell
Edward P. Buffet
João Couto
Ersine-Danforth Corporation
F. A. Foster & Company
Prime Warden, Goldsmiths' Company
Mrs. Edward S. Harkness
Antal Hekler
P. Jackson Higgs
Abby Roberta Howland
F. Kleinberger
R. T. Nichol
Erman J. Ridgway
Rogers, Lunt and Bowlen
F. L. Schmied
Schmieg-Hungate and Kotzian, Inc.
Charles Scribner's Sons

Stehli Silks Corporation
Raymond Subes
Stuart Travis
M. A. Van Baer
Abraham Walkowitz
John M. Woolsey

DEPT. OF PRINTS

Frederick Lorenz Beck
Herbert F. Beck
John Charrington
H. A. Elsberg
Mrs. Bella C. Landauer
Edwin D. Levinson
W. G. Reindel
Gardner Teall
Payson Thompson
Dr. Sven Thureus
Arthur Zaidenberg

LENDING COLLECTIONS

Lenox, Inc.

CALENDAR OF LECTURES

		HOUR
May		
16	Renaissance Painting (Members' Gallery Talk) Hetty Vincent Marshall.....	11:00
17	Woodcuts, Engravings, and Etchings (Members' Gallery Talk) Huger Elliott.....	5:00
23	Art of the High Renaissance and Baroque Periods (Members' Gallery Talk) Hetty Vincent Marshall.....	11:00
24	A Visit to the American Wing (Members' Gallery Talk) Elise P. Carey.....	5:00

In the following calendar of lectures for which fees are charged, M indicates that the course is given by the Museum, N that it is given by New York University.

May	HOUR	May	HOUR
16	Museum Course for High School Teachers (M) Ethelwyn Bradish.....	21	Greek and Roman Art (N) David M. Robinson.....
17	Spanish Painting (N) A. Philip McMahon.....	21	Outline of the History of Painting (M) Edith R. Abbot.....
17	Introduction to the History of Art (N) Herbert Richard Cross.....	21	Italian Renaissance Painting (N) Richard Offner.....
18	History of Florentine Painting (N) Richard Offner.....	23	Museum Course for High School Teachers (M) Ethelwyn Bradish.....
19	General Outline of the History of Art (N) Walter Pach.....	24	Spanish Painting (N) A. Philip McMahon.....
20	Modern French Art (N) Walter Pach.....	24	Introduction to the History of Art (N) Herbert Richard Cross.....
20	Fundamentals of Interior Decoration (N) Evan J. Tudor.....		

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

OFFICERS AND TRUSTEES OF THE MUSEUM

ROBERT W. DE FOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
HENRY W. KENT	Secretary

THE MAYOR OF THE CITY OF NEW YORK
THE COMPTROLLER OF THE CITY
THE PRESIDENT OF THE DEPT. OF PARKS
PRESIDENT, NATIONAL ACADEMY OF DESIGN

EX-OFFICIO

EDWARD D. ADAMS	ARTHUR CURTISS JAMES
GEORGE F. BAKER	FRANCIS C. JONES
GEORGE BLUMENTHAL	LEWIS CASS LEDYARD
WM. SLOANE COFFIN	V. EVERIT MACY
DANIEL CHESTER FRENCH	J. P. MORGAN
CHARLES W. GOULD	WM. CHURCH OSBORN
R. T. HAINES HALSEY	GEORGE D. PRATT
EDWARD S. HARKNESS	HENRY S. PRITCHETT

PAYNE WHITNEY

THE STAFF

Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Associate Curators	{ ARTHUR C. MACE HERBERT E. WINLOCK AMBROSE LANSING
Curator of Decorative Arts	JOSEPH BRECK
Associate Curators	{ CHARLES O. CORNELIUS FRANCES MORRIS
Curator of Armor	BASHFORD DEAN
Curator of Far Eastern Art	S. C. BOSCH REITZ
Curator of Prints	WILLIAM M. IVINS, JR.
Director of Educational Work	HUGER ELLIOTT
Associate in Industrial Arts	RICHARD F. BACH
Assistant Treasurer	ELIAL T. FOOTE
Executive Assistant	BRADFORD BOARDMAN
Librarian	WILLIAM CLIFFORD
Editor of Publications	WINIFRED E. HOWE
Registrar	HENRY F. DAVIDSON
Supt. of Buildings	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise \$50,000	
FELLOWS IN PERPETUITY, who contribute 5,000	
FELLOWS FOR LIFE, who contribute . . . 1,000	
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.
Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum for members.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, 608 Fort Washington Avenue, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Director of Educational Work. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4.45 p.m., Sundays from 1 to 5.15 p.m.